




762.8 Taylor  
The highwayman.

G 284199<sup>5</sup>





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TO OSCAR COON.

CANTATA FOR BARITONE SOLO  
CHORUS OF MIXED VOICES  
AND ORCHESTRA

[THE  
HIGHWAYMAN

BALLAD BY  
ALFRED NOYES

MUSIC BY  
DEEMS TAYLOR

OPUS 8

1.00

BOSTON  
OLIVER DITSON COMPANY  
NEW YORK CHICAGO  
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First performed at the MacDowell Festival,  
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MacDowell Choral Club, E. G. Hood, Director  
Reinald Werrenrath, Baritone

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SOLO VOICE  
BARITONE

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TIME OF PERFORMANCE: ABOUT THIRTY MINUTES

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This work is also published for  
three part chorus of Womens Voices, baritone solo  
and orchestra

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## THE HIGHWAYMAN

BALLAD BY ALFRED NOYES

## PART I

(Chorus)

The wind was a torrent of darkness among the gusty trees,  
The moon was a ghostly galleon tossed upon cloudy seas,  
The road was a ribbon of moonlight over the purple moor.  
And the highwayman came riding --

Riding -- riding --

The highwayman came riding, up to the old inn door

He'd a French cocked-hat on his forehead, a bunch of lace at his chin,  
A coat of the claret velvet, and breeches of brown doe-skin;  
They fitted with never a wrinkle: his boots were up to his thigh!  
And he rode with a jewelled twinkle,

His pistol butts a-twinkle,

His rapier hilt a-twinkle, under the jewelled sky.

Over the cobbles he clattered and clashed in the dark inn-yard,  
And he tapped with his whip on the shutters, but all was locked and barred;  
He whistled a tune to the window, and who should be waiting there  
But the landlord's black-eyed daughter,

Bess, the landlord's daughter,

Plaiting a dark red love-knot into her long black hair.

(Baritone Solo)

"One kiss, my bonny sweetheart, I'm after a prize tonight,  
But I shall be back with the yellow gold before the morning light;  
Yet if they press me sharply, and harry me through the day,  
Then look for me by moonlight,

Watch for me by moonlight,

I'll come to thee by moonlight, though hell should bar the way."

(Baritone Solo and Chorus)

He rose upright in the stirrups; he scarce could reach her hand,  
But she loosened her hair i' the casement! His face burnt like a brand  
As the black cascade of perfume came tumbling over his breast;  
And he kissed its waves in the moonlight,

(Oh, sweet black waves in the moonlight!)

Then he tugged at his rein in the moonlight, and galloped away to the West.

## PART II

(Chorus)

He did not come in the dawning; he did not come at noon;  
And out o' the tawny sunset, before the rise o' the moon,  
When the road was a gypsy's ribbon, looping the purple moor,  
A red-coat troop came marching —

Marching — marching —  
King George's men came marching, up to the old inn door.

They said no word to the landlord, they drank his ale instead,  
But they gagged his daughter and bound her to the foot of her narrow bed;  
Two of them knelt at her casement, with muskets at their side!  
There was death at every window;

And hell at one dark window;  
For Bess could see, through her casement, the road that *he* would ride.

They had tied her up at attention, with many a sniggering jest;  
They had bound a musket beside her, with the barrel beneath her breast!  
"Now keep good watch!" and they kissed her. She heard the dead man say —  
*Look for me by moonlight;*

*Watch for me by moonlight;*  
*I'll come to thee by moonlight, though hell should bar the way!*

She twisted her hands behind her; but all the knots held good!  
She writhed her hands till her fingers were wet with sweat or blood!  
They stretched and strained in the darkness, and the hours crawled by like years,  
Till now, on the stroke of midnight,

Cold, on the stroke of midnight,  
The tip of one finger touched it! The trigger at last was hers!

*Trot-trot; trot-trot!* Had they heard it? The horse-hoofs ringing clear;  
*Trot-trot, trot-trot,* in the distance? Were they deaf that they did not hear?  
Down the ribbon of moonlight, over the brow of the hill,  
The highwayman came riding,

Riding, riding!  
The red-coats looked to their priming! She stood up, straight and still

*Tro-trot* in the frosty silence! *Trot-trot* in the echoing night!  
Nearer he came and nearer! Her face was like a light!  
Her eyes grew wide for a moment; she drew one last deep breath,  
Then her finger moved in the moonlight,  
Her musket shattered the moonlight,  
Shattered her breast in the moonlight and warned him — with her death.

(Baritone Solo)

He turned; he spurred to Westward; he did not know who stood  
Bowed, with her head o'er the musket, drenched with her own red blood  
Not till dawn he heard it, and slowly blanched to hear  
How Bess, the landlord's daughter,  
The landlord's black-eyed daughter,  
Had watched for her love in the moonlight, and died in the darkness there.

Back, he spurred like a madman, shrieking a curse to the sky,  
With the white road smoking behind him, and his rapier brandished high!  
Blood-red were his spurs in the golden noon; wine-red was his velvet coat;  
When they shot him down on the highway,  
Down like a dog on the highway,  
And he lay in his blood on the highway—[with the bunch of lace at his throat.]

\* \* \* \* \*

(Chorus)

And still of a winter's night, they  
say, when the wind is in the trees,  
When the moon is a ghostly galleon  
tossed upon cloudy seas,  
When the road is a ribbon of moon-  
light over the purple moor,  
A highwayman comes riding—  
Riding—riding—  
A highwayman comes riding up to the  
old inn-door.  
  
Over the cobbles he clatters and  
clangs in the dark inn-yard;  
And he taps with his whip on the shut-  
ters, but all is locked and barred;  
He whistles a tune to the window, and  
who should be waiting there  
But the landlord's black-eyed daughter,  
Bess, the landlord's daughter,  
Plaiting a dark red love-knot  
into her long black hair.

(Baritone Solo)

*One kiss, my bonny sweetheart, I'm  
after a prize tonight,  
  
But I shall be back with the yellow  
gold before the morning light;  
  
Yet if they press me sharply, and  
harry me through the day,  
  
Then look for me by moonlight,  
  
Watch for me by moonlight,  
  
I'll come to thee by moonlight,  
though hell should bar the way.*



# THE HIGHWAYMAN

ALFRED NOYES

## PART I

DEEMS TAYLOR  
Op. 8

Introduction  
Allegro assai (♩ = 144)

PIANO

The musical score is written for piano in 6/8 time. It consists of four systems of music. The first system begins with a piano introduction marked 'Allegro assai (♩ = 144)'. The first staff of the first system has a dynamic marking of *ff* and a *dim.* marking. The second system has dynamic markings of *f* and *ff*. The third system has dynamic markings of *f* and *ff*. The fourth system has a dynamic marking of *mp*. The score is written for piano with treble and bass staves.

First system of the musical score. The right hand (R.H.) features a melodic line with a *cresc.* (crescendo) marking. The left hand (L.H.) provides a harmonic accompaniment with chords and single notes. A *L.H.* marking is present in the right hand.

Second system of the musical score, marked with a box containing the number 3. The right hand (R.H.) includes a triplet of eighth notes. The left hand (L.H.) has a *L.H.* marking. Dynamics include *dim.* (diminuendo).

Third system of the musical score. The right hand (R.H.) has a *R.H.* marking. Dynamics include *mf* (mezzo-forte), *dim.* (diminuendo), and *p* (piano).

Fourth system of the musical score, marked with a box containing the number 4. The right hand (R.H.) has a *dim.* (diminuendo) marking. The left hand (L.H.) has a *senza rit.* (senza ritardando) marking. Dynamics include *pp* (pianissimo).

Fifth system of the musical score, marked with a box containing the number 5. The right hand (R.H.) has a *cresc.* (crescendo) marking. The left hand (L.H.) has a *8va bassa* (8va bassa) marking.

Sixth system of the musical score. The right hand (R.H.) has a *p* (piano) marking. The left hand (L.H.) has a *p* (piano) marking. Dynamics include *cre* (crescendo) and *scen* (scenari).

[6]

- - do

*f*

SOPRANO

*mf**a tempo*

ALTO

*mf**a tempo*

TENOR

*mf**a tempo*

BASS

*mf**a tempo*

The wind — was a tor-rent — of dark-ness A -

The wind — was a tor-rent — of dark-ness A -

The wind — was a tor-rent — of dark-ness A -

The wind was a tor-rent of dark-ness A -

*senza rit.**mf a tempo L.H.*

mong — the gust - y trees, — The moon — was a ghost - ly

mong — the gust - y, gust - y trees, — The moon was a

mong — the gust - y, gust - y trees, — The moon — was a ghost ly.

mong the gust - y trees, — The moon was a

*L.H.*

7

gal - leon Toss'd up - on cloud - y seas, The

ghost - ly gal - leon Toss'd up - on cloud - y seas, The

ghost - ly gal - leon Toss'd, toss'd up - on cloud - y seas, The

ghost - ly gal - leon Toss'd, toss'd up - on cloud - y seas, The

road was a rib-bon of moon - light O - ver the pur - ple

road was a rib-bon of moon - light O - ver the pur - ple

road was a rib-bon of moon - light O - ver the pur - ple

road was a rib-bon of moon - light O - ver the pur - ple

*cresc.*



moor, And the high-way-man came rid-ing. The

pur-ple moor, And the high-way-man came rid-ing. The

moor, And the high-way-man came rid-ing.

moor, And the high-way-man came rid-ing. The

rid-ing. rid-ing. The high-way-man came

high-way-man came rid-ing. The high-way-man came

rid-ing, came rid-ing, The high-way-man came

high-way-man came rid-ing. The high-way-man came

rid - ing, Up to the old inn door.

rid - ing, Up, up to the old inn door

rid - ing, Up, up to the old inn door,

rid - ing, Up to the old inn door,

*dim.* *mf* *dim.*

Up to the old inn door. He'd a

Up to the old inn door.

the old inn

the old inn

the old inn

*mp* *smorzando* *pp* *rall.* *pp* *rall.* *p* *smorzando* *rall.*

## Allegretto

Frenchcock'd hat on his fore-head, A bunch of lace at his chin,

door.

door.

## Allegretto (♩ = 92)

*p*

9

*mf*

They

*p*

And breech-es of brown doe-skin:

coat of lar-et vel - vet, And breech-es of brown doe-skin;

*p*

A coat of clar-et vel vet,

*a tempo*

fit-ted with nev - er a wrin - kle: His boots were up to his thigh!-  
 And he

*mf*

With a jew - ell'd twin - kle, His  
 rode with a jew - ell'd twin - kle, His  
 His pis - - tol butts a -

*f*

ra - pier hilt a twin - kle, Un - der the jew - ell'd sky.  
 ra - pier hilt a twin - kle Un - der the jew - ell'd sky.  
 twin - - - kle, Un - der the jew - ell'd sky.

*ff*

O - ver the cob-bles he clat - ter'd And

O - ver the cob-bles he clat - ter'd

clash'd in the dark inn - yard, O - ver the cob-bles he  
clat-ter'd And clash'd in the dark inn - yard,  
And clash'd in the dark inn - yard, O - ver the  
And clash'd in the dark inn - yard

clat - ter'd And clash'd in the dark inn - yard,  
O - ver the cob-bles he clat-ter'd And clash'd in the dark inn - yard,  
cob-bles he clat - ter'd And clash'd in the dark inn - yard,  
And clash'd in the dark inn -

*p*  
And he tapp'd with his whip on the shut-ters,  
*p*  
with his whip on the shut-ters,  
*p*  
And he tapp'd with his whip on the shut-ters,  
yard, with his whip on the shut-ters,

[12] *mf*  
He  
*p meno mosso*  
But all was lock'd and barr'd;  
*p meno mosso* *pp*

*più animato* *p*  
whis-tled a tune to the win-dow, And  
*p*  
a tune to the win-dow, And  
*p*  
a tune to the win-dow, And

*più animato* *f*  
a tune to the win-dow, And



11

*cresc.* *f* *p*

who, who should be wait - ing there who -

*cresc.* *f* *p*

who, who should be wait - ing there. who -

*p* *cresc.* *f* *p*

*p* *cresc.* *f* *p*

*rall.* *p*

should be wait - ing there But the

*rall.* *p*

should be wait - ing there

*rall.* *pp* *rall.*

14

*rall.*

land - lord's black - hair'd daugh - ter,

*p*

land - lord's black - hair'd daugh - ter, *rall.*

Lento (♩. 63)

*mf* *L.H.* *rall.*

*p molto tranquillo*

Bess, the land - lord's daugh - ter,

Bess, the land - lord's daugh-ter,

*mf*

*molto tranquillo*

*L. H.*

Plait - ing a dark red,

Plait - ing a dark red, dark red,

Plait - ing a dark red, dark red,

Plait - ing a dark red

*p*

*mf*

*3*

love - knot In - to her

love - knot In - to her

*mf*



long — black — hair. —

*pp*

*pp*

*pp*

*f*

*dim.*

*pp*

*Leg.*

16

*dolce*

*Leg.*

*Leg.*

*sempre pp*

*rall.*

*Leg.*

*Leg.*

14 [17] BARITONE SOLO

*p*

"One kiss, my bon - ny sweet-heart, I'm

*p*

af - ter a prize to - night, But I shall be back with the

yel - low gold Be - fore the morn - ing light; Yet

[18] *cresc. un poco*

if they press me sharp - ly, And

*pp*

har - ry me through the day, Then

look for me by moon - - - light.

*f* Watch for me by moon - - - light, I'll

*ff rit. e dim.*

come to thee by moon - - - light. Tho'

*ff rit*

*L. H.*

*p*

*pp*

[19] *f a tempo, molto più mosso*

hell should bar the way, Tho'

*a tempo, molto più mosso*

hell should bar the

16 Allegro (♩ = 132)

way!"

*ff*

20

*f*

*f*

Tranquillo (♩ = 72)

*p*

He

*dim.*

*p*

21

rose — up-right in the stir-rups; He — scarce,

*rall.* *a tempo*

*L.H. a tempo*

*rall.* *mf*

scarce — could reach her hand, —

*poco rall.* *L.H. poco rall. a tempo*

*mp*

But she loos-en'd her hair— in— the case— ment!

*mf*

*poco rall.*

His— face burnt like a brand,

*p subito*

*poco rall.*

*a tempo*

*a tempo*

His face burnt like a brand As the black— cas—

cade of per - fume Came tum - bling o - ver his

*pp*

*pp*

*pp*

*pp*

*pp*

She

loos - en'd her

*mp*



breast,

*sempre pp*

she loos - en'd her hair; His

*sempre pp*

hair, she loos - en'd her hair, His

*sempre pp*

hair, she loos - en'd her hair, His

*sempre pp*

*rall.* The black cas - cade of

*rall.* face burnt like a brand.

*rall.* face burnt like a brand.

*rall.*

*mf* *a tempo*

per - fume came tum - bling o ver, o - ver his

24 *f*

breast, And he kiss'd its

*mp* *cresc.* *ff* *largamente*

waves in the

*meno f*

moon - light, Oh, sweet black

*mf* *pp* *pp* *pp* *pp*

Oh,  
Oh,  
Oh,  
Oh,  
Oh,

*p*

waves in the moon - - -

sweet black waves in the

sweet black waves in the

Red.

Detailed description: This system contains the first two measures of the piece. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano. The vocal parts have lyrics: 'waves in the moon' for Soprano and 'sweet black waves in the' for the others. The piano accompaniment consists of arpeggiated chords in the right hand and a steady bass line in the left hand. A 'Red.' (Reduction) marking is placed below the piano grand staff.

light! - - -

moon - - - light! - - -

moon - - - light! - - -

morendo

Detailed description: This system contains measures three through five. The vocal parts continue with the lyrics 'light!' and 'moon - - - light!'. The piano accompaniment features more complex arpeggiated figures. In the fifth measure, the word 'morendo' (diminuendo) is written above the piano part. The system concludes with a double bar line and repeat signs.



*a tempo, un poco piu mosso* (♩ : 88)

*p* Then he tuggd at his rein —

in the moon - - light, And

*ff* *a piacere*  
gal-lop'd a - way — to the west.  
*Con fuoco* (♩ : 132)

26

End of Part I

5 119-70615-60

Declamando (♩ = 80)

PIANO

*ff* *dim.* *p espress.* *sfz*

[27] Molto agitato (♩ = 166)

*fp* *f* *fp* *f* *ff*

[28]

*sempre ff*

Andante cantabile (♩ = 66)

*mp la melodia ben marcato*

29

*pp* *mf*

*p più mosso*  
*p*

*cresc.* *allargando* 30

*f*

*più lento (♩ 80)*  
*dim.* *p*

*And.* *And.*

*poco rall*

*pp* *p*

*And.*

31

*Vivace (♩ 135)*

*fp* *pp* *p*

[32]



[33]



[34]



meno mosso (♩ 92)

35

*f marcato*

36 *poco allargando*

*f*

*a tempo*

*cresc.* *ff* *dim.*

37

*mf* *sempre dim.* *mp*

*p* *pp* *poco rall.*



He did not come in the morn - ing;

He did not come in the morn - ing;

## Andante tranquillo (♩ = 72)

He did not come at noon;

He did not come at noon;

He did not come at noon;

But out of the tawn - y sun - set, Be -

But out of the tawn - y sun - set,

But out of the tawn - y sun - set,

fore the rise of the moon, — When the road was a

Be-fore the rise of the moon. When the road was a

Be-fore the rise of the moon. When the road was a

*sempre p*

*mf*

gyp - sy's rib - bon, Loop - ing the pur - ple moor, Loop - ing

gyp - sy's rib - bon, Loop - ing the pur - ple moor, Loop -

gyp - sy's rib - bon, Loop - ing the pur - ple moor, Loop - ing the

gyp - sy's rib - bon, Loop - ing the pur - ple moor, Loop - ing,

*dim.* 40

*dim.*

*dim.*

*dim.*

*mp*

— the pur - ple moor,

ing the pur - ple moor,

pur ple moor,

looping the pur - ple moor,

*p* *mp* *f* *ff*

8 *ppp* *pp (Piccolo)*

8

8 42

8 *pp* *simile* (strings)

8 43 *un poco più forte, ma ancora p*

*ff* A red-coat troop came march - ing, march - ing, *ff*

A red-coat troop came march - ing, march - ing, *ff*

8 *f* *ff*





Three vocal staves (Soprano, Alto, Bass) in G major (one sharp) and 4/4 time. The lyrics are: "march - ing, King Geor - ge's men came march - ing, march - ing, King Geor - ge's red coat - men came a march - ing, march - ing, King Geor - ge's men came march - ing, march - ing, King Geor - ge's red coat men came a march - ing."



Piano accompaniment for the first system, featuring chords and a steady eighth-note bass line in the left hand.



Two vocal staves (Soprano, Bass) in G major and 4/4 time. The lyrics are: "Up to the old inn door." The first staff includes the instruction *rall* above the first measure and *ff* above the second measure. The second staff includes *rall.* above the first measure and *ff* above the second measure. A box containing the number 44 is placed above the first staff. The tempo changes to *più mosso* after the second measure.



Piano accompaniment for the second system. It includes the instruction *rall.* above the first measure and *ff* above the second measure. The tempo changes to *più mosso* after the second measure. The right hand features a melodic line with a trill in the final measure, marked *f possibile*.



Piano accompaniment for the third system. It begins with a *sempre ff* marking. The right hand features a melodic line with a trill in the final measure, marked *sfz sfz*.

*mf*

They said no word to the land-lord, They drank his ale in - stead,

*mf*

Piu mosso (♩ 132)

*mp*

*f*

But they gaggd his\_ daugh- ter and bound her

*f*

But they gaggd his\_ daugh- ter and bound her

*f*

*piu f*

[45] *ff*

To the foot of her nar - row bed.

*ff*

To the foot of her nar - row bed.

*ff*

*ff*

Two of them knelt at her case-ment, With mus-kets by their side!

*mf* *3*

*p* *fp*

And hell at

*mf* *f* *dim.*

There was death at ev-ry win-dow; And hell at

*mf* *f* *dim.*

*p* *fp* *f*

one dark win-dow;

*p*

one dark win-dow;

*p*

*p* *cresc.* *p* *cresc.*

*f*

For Bess could see through her case - ment,

For Bess could see through her case -

For Bess could see through her case -

For Bess could see through her case - ment, The

*più f*

47

*ff*

The road that *he* would ride.

ment, The road that *he*, *he* would ride

ment, The road that *he* would ride.

road - that *he*, *he* would ride.

*ff*

*dim.*

*mf*

With man - y a snig - ger - ing jest;

*mp* They had tied her up at at - ten - tion *mf* With man - y a snig - ger - ing jest;

*p*

*f*

*f*  
With the bar-rel be - neath her breast!

*mf*  
They had bound a mus-ket be-side her With the bar-rel be - neath her breast!

*f*

*p*

[48]

Presto

*ff*  
"Now keep good watch!"

*ff*

Presto (♩ = 166)

*mf accel.* *f* *ff*

[49]

*ff*  
And they kiss'd her.

*ff*  
And they kiss'd her.

*ff*

[49]

*ff* *fff* *p meno mosso*



## Adagio

*pp*

She heard the dead-man say:

Adagio (♩ = 60)

*pp*

50

*p*

"Look for me by moon-light, Watch for me by moon-light; I'll

"Look for me by moon-light; Watch for me by moon-light; I'll

*pp*come to thee by moon-light, Though hell should bar the way, *cresc.* Though

come to thee by moon-light, Though hell should bar the way, Though

*fp**f**pp**cresc.*

## Più mosso

*mf* *rall.*

hell should bar the way!

hell should bar the way!

*rall.*

*fp* 3

*p* *fp* [51]

She twist-ed her hands be-hind her But all the knots held good!

She twist-ed her hands be - hind her But all the knots held good!

*p* 6 6 *dim.* *pp*

*p*

She

*p*

She

*fp* 3 *p* 6 6

wriethed her hands till her fin-gers, Were wet with sweat or blood! They  
wriethed her hands— till her fin-gers, Were wet with sweat or blood! They

*sf* *p* *pp*

stretch'd and strained in the dark-ness, And the hours crawl'd by like  
stretch'd and strained in the dark-ness, And the hours crawl'd by like  
stretch'd and strained in the dark-ness, And the hours crawl'd by like

*p* *pp* *lento*

years. years. years.

*a tempo* 52

*p*



*mf* *p* *mf* *cresc.*

*p*

Till now, on the stroke of mid - night,

*p*

Till now, on the stroke of mid - night,

*sf* *p*

*p*

Cold on the stroke of mid-night, The tip of one

*p*

Cold on the stroke of mid-night,

*p*

fin-ger touch'd it! *p* The trig-ger at last was hers! *pp*

fin-ger touch'd it! *p* The trig-ger at last was hers! *pp*

*mp* *p* *pp* *ppp*

*fp* *espressivo* *p* *dim.* *pp* *ppp*

Allegretto (♩ = 88)

*ppp* *pp* *p*

*ppp* *Trot-trot,*

*ppp* *p* *Trot-trot,* Had they heard it? The horse-hoofs ring-ing clear, The horse-hoofs ring-ing

*pp*

*PPP*  
Trot - trot,

*PPP* *f* *pp*  
Trot - trot, in the dis-tance? Were they deaf that they did not hear?

clear;

*sempre pp* *f* *pp*

56

*mf* *più f* *ff*  
Down the rib-bon of moon-light, O-ver the brow of the hill The

*mf* *più f* *ff*  
Down the rib-bon of moon-light, O-ver the brow of the hill The

*mf* *più f* *ff*  
Down the rib-bon of moon-light, O-ver the brow of the hill The

*mf* *cresc.* *ff*

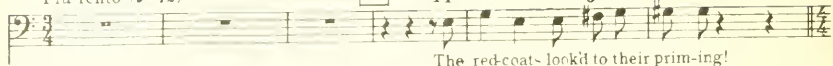
high-way-man came rid-ing; rid-ing rid-ing!

high-way-man came rid-ing, rid-ing, rid-ing!

*ff*

Piu lento (♩ = 72)

57

*pp**pp*

Piu mosso

*pp*

Trot - trot,

Trot - trot,

*pp*

Trot - trot,

Trot - trot,

in the frost-y si-lence!

in the ech-o-ing night!

Trot - trot,

Trot - trot,

Piu mosso (♩ = 108)

*pp*

*p* 58

*Trot-trot,* *Trot-trot,*

in the frost-y si-lence! in the ech-o-ing night! *f* Near-er he came!

*Trot-trot,* *Trot-trot,* *f* Near-er he came!

*p* *mf*

*cresc. ed accel.* *f*

Her face — was like a light! —

*cresc. ed accel.* *f*

and near-er! Her face — was like a light! —

*cresc. ed accel.*

and near-er!

*cresc. ed accel.* *f*

## Allegro appassionato

*ff*

Her eyes grew wide for a mo - ment,

*ff*

Her eyes grew wide for a mo - ment,

## Allegro appassionato (112)

*ff*

She drew — one — last deep breath —

She drew — one — last deep breath,

59

*ff*

Then her

*ff*

Then her

*ff*

*stringendo*



fin-ger moved in the moon-light, Her mus-ket shat-terd the moon-light, Shat-terd her

breast in the moon-light,

*ff* *meno mosso*

*pp* And warned him

*pp* And warned him

*pp* And warned him with her death.

*molto dim.*

Con moto (♩ = 116)

60

BARITONE SOLO

*mf*

He turn'd,

— he spur'd to west-ward; He did not

know who stood — Bow'd, with her head o'er the mus-ket,

drench'd in her own red blood! Not till dawn he

heard it, And slow-ly blanched to hear How Bess, the land lords



daugh - ter, The land - lord's black-eyed daugh - ter, — Had watch'd for her

love in the moon-light, And died in the dark - ness there.

*pp molto rit*

*colla voce* *molto rit*

Feroce (♩ = 160) *ff*

Back, — he spur'd like a mad-man,

Shriek - ing — a curse to the sky, — With the

white road smok - ing — be - hind — him, And his

64

ra - pier bran-dish'd\_ high!\_ Blood - red

were his spurs in the gold - en noon; Wine red\_ was his

65

vel-vet\_ coat;\_ When they shot him\_ down on the

Trumpets

high-way,- Down\_ like a dog on the high-way,-

*stringendo*

And he lay \_\_\_\_\_ in his blood \_\_\_\_\_ on the

*rall.* *ff* *molto rall.*

*ff* *rall.* *molto rall. colla voce*

66

A tempo, molto allegro (♩ = 168)

high - way! \_\_\_\_\_

*fff* *sempre ff* *ff* *dim*

67

*mf* *dim.* *p* *p* *molto cresc.*

68

*ff* *f* *dim. mf* *sempre dim.* *pp*

*And* *still* *of a win - ter's*

*And* *still* *of a win - ter's*

*And* *still* *of a win - ter's*

*And* *still* *of a*

*Andante mosso* ( $\text{♩} = 100$ )

*pp* *misterioso*

*rall.* *p* *Andante mosso*

*And* *still* *of a win - ter's*

*And* *still* *of a win - ter's*

*And* *still* *of a win - ter's*

*And* *still* *of a*

*rall.* *And* *still* *of a*

*Andante mosso* ( $\text{♩} = 100$ )

*pp* *misterioso*

night, they say, When the wind is in the trees, When the

night they say, When the wind is in the trees, When the

night they say, When the wind is in the trees, When the

win - ter's night they say, When the wind is in the trees, When the

moon is a ghost - ly gal - leon

moon is a ghost - ly gal - leon

moon is a ghost - ly gal - leon

8

## BARITONE SOLO

*mf*

*One*

Toss'd , up - on cloud - y seas,

Toss'd, toss'd up - on cloud - y seas,

Toss'd, toss'd up - on cloud - y seas,

*pp* kiss, my bon ny

*pp* Still of a win - ter's night, When the

*pp* Still of a win - ter's night,

*pp* Still of a win - ter's night,

*pp* Still of a win - ter's night, When the

*sempre p*

*con Pedale*

70

sweet

heart,

I'm

wind

is

in

the

trees,

When the

When the

wind

is

in

the trees,

When the

When the

wind

is

in

the trees,

When the

wind

is

in

the

trees,

When the

af

ter

a

prize

to

moon

is

a

ghost - ly

gal -

leon,

moon

is

a

ghost - ly

gal -

leon,

moon

is

a

ghost - ly

gal -

leon,

moon

is

a

ghost -

ly



night, \_\_\_\_\_ But

Toss'd up - on cloud - y seas, When the

Toss'd up - on cloud - y seas, When the

Toss'd up - on cloud - y seas, When the

gal - leon Toss'd up - on cloud - y seas, When the

The first system of the musical score consists of five vocal staves and two piano staves. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor 1, Tenor 2, and Bass). The piano accompaniment is written for the right and left hands. The key signature is D major (two sharps). The lyrics are: "night, \_\_\_\_\_ But Toss'd up - on cloud - y seas, When the".

I shall be back with the

road is a rib - bon of moon - - - light

road is a rib - bon of moon - light

road is a rib - bon of moon - light

road is a rib - bon of moon - light

The second system continues the musical score with the same vocal and piano parts. The lyrics are: "I shall be back with the road is a rib - bon of moon - - - light". The piano accompaniment features flowing sixteenth-note patterns in the right hand and supporting chords in the left hand.

yet - - - low gold Be - - -

O - ver the pur - ple moor, A

O - ver the pur - ple moor, A

O - ver the pur - ple moor, A

O - - - ver - the pur - ple moor, A

71

fore the morn - ing

high - - way - man comes rid - - ing,

high - - way - man comes rid - - ing,

high - - way - man comes

high - way man comes rid - ing,



light, \_\_\_\_\_

Fit

rid - - ing, Up to the old inn door

Up to the old inn door

rid - - ing, Up to the old inn door.

Up to the old inn door.

if they press me

*sempre pp*

O - ver the cob-bles he clat - ters And clangs, \_\_\_\_\_

O - - ver the cob - bles he \_\_\_\_\_

O - - ver the cob - bles he \_\_\_\_\_

O - - ver the cob - - bles he

sharp - - - ly, And

and clangs in the dark inn - yard,

clat - ters And clangs in the dark inn - yard,

clangs in the dark inn - yard,

clat - ters And clangs in the dark inn - yard

The first system of the musical score consists of five staves. The top staff is a vocal line in bass clef, starting with a whole note 'sharp' followed by a half rest, then a whole note 'ly,' and a half rest, ending with a whole note 'And'. The next four staves are piano accompaniment. The second staff is a vocal line in treble clef with lyrics 'and clangs in the dark inn - yard,'. The third staff is a vocal line in treble clef with lyrics 'clat - ters And clangs in the dark inn - yard,'. The fourth staff is a vocal line in bass clef with lyrics 'clangs in the dark inn - yard,'. The fifth staff is a piano accompaniment in bass clef with lyrics 'clat - ters And clangs in the dark inn - yard'. The piano part features a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.

har - ry me through the

And he taps with his whip on the shut - ters,

And he taps with his whip on the shut - ters,

And he taps with his whip on the shut - ters,

And he taps with his whip on the shut - ters,

The second system of the musical score continues with five staves. The top staff is a vocal line in bass clef with lyrics 'har - ry me through the'. The next four staves are piano accompaniment. The second staff is a vocal line in treble clef with lyrics 'And he taps with his whip on the shut - ters,'. The third staff is a vocal line in treble clef with lyrics 'And he taps with his whip on the shut - ters,'. The fourth staff is a vocal line in bass clef with lyrics 'And he taps with his whip on the shut - ters,'. The fifth staff is a piano accompaniment in bass clef with lyrics 'And he taps with his whip on the shut - ters,'. The piano part continues with the same eighth-note pattern in the right hand and a similar bass line in the left hand.

day,

Then

But all is lock'd and barr'd;

But all is lock'd and barr'd;

But all is lock'd and barr'd;

But all is lock'd and barr'd;

*poco cresc.*

look

for

me

by

*poco cresc.**poco cresc.**poco cresc.**poco cresc.**poco cresc.*

He

whis - tles

a

tune

to

the

win -

dow,

*poco cresc.*

moon light,

And who should be wait ing there,

And who should be wait - ing there,

And who should be wait - ing there,

And who should be wait - ing there,

*f* Watch for me by

*mp* He whis-tles a tune to the win-dow, And

*mp* He whis-tles a tune to the win-dow, And

*mp* He whis-tles a tune to he win-dow, And

*mp* He whis-tles a tune to the win - dow,

*cresc.* *f*

moon - - light, I'll

*mf*

who should be wait - ing there But the

*mf*

who should be wait - ing there But the

*mf*

who should be wait - ing there But the

*mf*

And who should be wait - ing there But the

*cresc.* *mf* *mf*

[73] *ff* *dim.*

come to thee by moon -

*f* *dim.*

land - - lord's black - eyed daugh -

*f* *dim.*

land - - lord's black - eyed daugh -

*f* *dim.*

*ff* *dim.*

*rall.* *p* *Lento*

*light,* *rall.* *p* *p*

ter, *rall.* *p* *p* Bess, the

*rall.* *p* *p* Bess, the

ter, *rall.* *p*

*Lento* (♩ = 63)

*rall.* *pp* *p*

*Red.* \*

74

*rall.* *a tempo*

land - lord's daugh - ter, Plait - - - ing a

*rall.* *a tempo*

land - lord's daugh - ter, Plait - - - ing a

Plait - - - ing a

*L. H.* *pp* *a tempo*

*rall.*

*mp*

*I'll come to the by*

dark red love knot

dark red love knot

*Red.* \*

*moon light, I'll*

In - - - to her long black hair,

In - - - to her long black hair.

*pp*

*Red.* \*



75

*allargando**pp**come**to**thee."*

In

to

her

long

black

hair.

*allargando*

In

to

her

long

black

hair.

*allargando*

In

to

her

long

black

hair.

*allargando**p**allargando**pp**ppp*

76

*ppp**ppp**ppp**ppp**ppp*







